

MUMH 6000

Printing, Buying, and Selling Music in Nineteenth-Century Paris



TR 12:30-1:50
University of North Texas
College of Music
Spring 2021

Instructor – Dr. Peter Mondelli
Office Hours – By appointment
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When most people think of nineteenth-century music, they think of famous composers, great works, and virtuosic performers. What happens if we look behind the scenes? How does our outlook change? This course will consider the importance of producing, selling, and owning printed music in nineteenth-century Paris. To do so, we will consider the history of the city more broadly, turning to histories of books and reading, theories about art, media, and capital, in addition to examining more traditional kinds of sources in music history. Our goal is to come to a more complete understanding of the forces that animated Paris's musical world, and that continue to animate ours.

Readings and Recordings

Readings will be posted either as a PDF or a link in the relevant Canvas module. Audio and video recordings can be found on Naxos, Opera in Video, and Met Opera on Demand (available through the UNT Library), or through other digital services.

Reading and listening assignments should be completed before contributing to discussion boards or attending Zoom meetings.

Attendance, Discussion Boards, and Class Participation

This class will operate primarily through live meetings on Zoom (twice per week), supplemented by discussion boards (once per week).

Regular attendance is expected at Zoom meetings. I will keep a record of absences, and will reserve the right to withdraw or fail any student who misses four or more classes. Of course, I recognize that personal and professional lives can get hectic, and am willing to make accommodations *with advance notice*.

Regular participation is also expected both on Zoom and on Canvas. This is a graduate level course, therefore you should expect to learn as much from each other as from me and the readings. You should come to class prepared to discuss the topic at hand. I intend to keep the day-to-day workload light in order to facilitate more in-depth discussions. These conversations cannot happen, however, if you have not put in work outside of class. Your level of preparedness and participation will figure heavily into your final grade.

COVID-19 impact on attendance:

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me *prior to being absent* as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptomtesting/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

Response Papers

There will be three short response papers (~2-3 pages), due at the beginning of weeks 4, 8, and 12. These are designed to help you share and refine your ideas about the material considered in class.

Research Project

As a final project, you will write a research paper (~12-15 pages) on a topic related to the themes considered in class. The process will be broken down into the following steps:

Week 3: Statement of general research interests

Week 6: Potential topic ideas

Week 8: Independent reading and research

Week 9: Abstract and preliminary bibliography

Weeks 14 and 15: Informal presentations

Finals Week: Final papers due

Grading

Zoom Attendance and Participation	30%
Discussion Boards	10%
Response Papers	15%
Final Project Preparation	10%
Final Project Presentation	10%
Final Paper	25%

Academic Integrity

Students caught cheating or plagiarizing will receive a “0” for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to:

- a. use of any unauthorized assistance in taking quizzes, tests, or examinations
- b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments
- c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university
- d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s)
- e. any other act designed to give a student an unfair advantage.

The term “plagiarism” includes, but is not limited to:

- a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment
- b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

Student Behavior

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.

Access to Information – Eagle Connect

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account.

ODA Statement

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class.

UNT Policy Statement on Diversity

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

Financial Aid and Satisfactory Academic Progress

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

Counseling and Testing

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

Course Overview

Specific reading and listening assignments subject to change—see weekly updates during the term.

Unit 1 – Media and History

Week 1 – Introduction

Week 2 – Media, Objects, and Agency

- Marshall McLuhan, *Understanding Media*
- Henry Jenkins, *Convergence Culture*

Week 3 – Historical Materialism and Music History

- GWF Hegel, *Philosophy of History*
- Karl Marx and Friedrich Engels, *The German Ideology*
- Peter Mondelli, *Opera's Objects*, Preface

Unit 2 – Musical Objects

Week 4 – Creating Musical Objects

- Honoré de Balzac, *Lost Illusions*
- James Smith Allen, *In the Public Eye*
- James Deaville, “Publishing Paraphrases and Creating Collectors”
- Peter Mondelli, *Opera's Objects*, Chapter 1

Week 5 – The History of the Book

- Roger Chartier, *The Author's Hand and the Printer's Mind*
- James Davies, “Julia's Gift”
- Mark Everist, “Enshrining Mozart”
- Peter Mondelli, *Opera's Objects*, Chapter 2

Week 6 – Selling Musical Objects

- Jeffrey Kallberg, “Chopin in the Marketplace”
- Nell Cloutier, “How to Possess a Singer”
- Nicole Vilknér, “Opera and the Omnibus”
- Peter Mondelli, “Parisian Opera between Commons and Commodity, ca. 1830”

Week 7 – Technology, Art, and Material Sociability

- Walter Benjamin, “The Work of Art in the Age of its Technological Reproducibility”
- Peter Mondelli, “The Sociability of History in French Grand Opera”

Week 8 – Independent reading and research

Unit 3 – The Consequences of Materialism

Week 9 – Materiality and the Ineffable

- Carolyn Abbate, “Music—Drastic or Gnostic?”
- Lawrence Kramer, “Oracular Musicology”
- Peter Mondelli, “Offenbach's *Bouffonnerie*, Wagner's *Réverie*”

Week 10 – Alienation and Boredom

- Gustave Flaubert, *Madame Bovary*
- Charles Baudelaire, *Les Fleurs du mal*
- Walter Benjamin, *Paris of the Second Empire in Baudelaire*
- Peter Mondelli, *Opera's Objects*, Chapter 6

Week 11 – French Wagnerism and Early Mass Media

- Steven Huebner, *French Opera at the Fin-de-siècle*
- Peter Mondelli, *Opera's Objects*, Chapter 7

Unit 4 – Media History and the Present

Week 12 – Mass Media

- Theodor Adorno, *On the Fetish Character in Music*
- Jean Baudrillard, *Simulacra and Simulation*

Week 13 – Reflections of the Present

- Jane Bennet, *Vibrant Matter*
- Ian Bogost, *Alien Phenomenology*

Weeks 14 and 15 – Informal presentations